PORTRAYED.

ried Didn't Pull the Wires Correctly. in this journal a few days ago it was intimated that the character of Elsa in Wagner's "Lohengrin" was seldom correctly interpreted. The truth is that the rôle has become buried under a mass of superficial traditions of stage business which have stifled its vitality. Let it be granted that some of this stage business has been developed at the seat of Wagnerian authority, namely Bayreuth, and still we shall have no difficulty in finding that it hides. rather than discloses, the true nature of

Wagner himself chose to regard her as the embodiment of woman's blind, unreasoning love, in which estate she stood from the outset a heroine doomed by fate to destruction both of herself and of her beloved. She comes before us a mystic, a visionary, who has dreamed a dream and believes it to be a revelation from

She trusts in the supernal powers to save her from the desperate strait into which she is brought by the accusation of Telramund. There is no room in this scene for the flaccid and complacent entrance which is traditional. Elsa should not appear before the audience simply as a distressed young woman who is troubled by some foolish court gossip.

She is revealed to us at her first appearance as a wemen face to face with death and dishonor and relying upon God to send her a defender hitherto unseen of mortal eye in Brabant. It is a tremendous situation. and it is usually treated by the impersonators of Elsa in a manner far beneath its dignity and impressivness.

The mysterious rescuer arrives, and Elsa in an ec tasy of gratitude bursts all bonds of restraint. Her emotions rise to the sublimest level of woman, and she throws herself at his feet, offering her life and all she has to him as the pledge of her flaming love.

The combat is fought, and Lohengrin. the champion of her honor, as well as of her life, wins. She is transported with rapturous exaltation. She hurls herself into Lohengrin's arms, declaring that she would make the very angels praise him and that

her life and soul are his henceforth. This is not a bread and butter heroine that Wagner has set up in the first act of "Lohengrin." She is not to be delineated by immaculate white garments, downcast eyes, meek hands and a beautiful legato style of song. She calls for resources of tragic potency at least as great as those employed in the impersonation of the dreamhaunted Senta, or the holy Eliambeth. She seldom gets either.

The second act is the crux of the drama. For this we have Wagner's own assurance, which is hardly essential to any one willing to study the structure of the work. Elsa is filled full to the lips and eyes with love. She can speak of nothing else. When the will ordered sugges that she, stricken drops against which the brazen Walhalla to earth and covered with disgrace, would not dare to ask a boon of the radiant maiden. Elsa declares that she is so blest that she would rejoice to grant favors to the wife of her accuser.

The maid is still a rhapsodic mystic. knight, who has come out of the skies to into the cathedral, Elsa, shaking with uncertainty, but still mastered by love, defends him whose name she cannot utter.

Her weakness is shown by her readiness to fly to him for protection the moment he comes out of the palace. After the protestation of Telramund and his whispered suggestion to her, at the appeal of Lohengrin she again proclaims the mastery of her love over all other thoughts.

In the chamber scene how does she plead to him? Out of the depths of her passion. "Thou savest my name so sweetly. Am I never to have the joy of saying thine?" Lohengrin bids her to rest content in the joys of love. But she does not feel that he is all hers. She begs to know the name.

He tells her that he has resigned celestial joys to come to her. A new fear assails her. When he is tired of her he will return to his celestial joys. Her mystic fancies again throng upon her. She hears the swan returning to carry Lohengrin away again.

She cannot be appeased except by her husband's fullest confidence. The name. the name and country she must know. "Thus fate knocks at the portal," and all the happiness of Lohengrin and Elsa is destroyed. The rest is simple. With the disclosure of the name and home of Lohengrin comes his inevitable departure, and with that Elsa's death. Love is her life, death her only release from torture. Struggling with the problems of operation

tone-speech, the Wagnerian declamation. the master, as he himself tells us in the \*Communication to My Friends, " first came through Elsa to his conception of the essence of the heart of woman. In her he saw the complement of the nature of Lohengrin, and through this, he says, "I succeeded in so completely transferring to myself this female principle that I came to an entire agreement with its utterance by my loving two hours' study to the subject to which

"I grew to find her so justified in the final burst of her jealousy that from this very outburst I learned first to understand thoroughly the purely human element of love; and I suffered deep and actual grief -often welling into bitter tears-as I saw the tragical necessity of the parting, the unavoidable undoing of this pair of lovers.

"This woman who with clear foreknowledge rushes on her doom, for the sake of Love's imperative behest, who amid the ecstasy of adoration wills yet to lose her all, if so be she cannot all-embrace the loved one; this woman, who in her contact with Lohengrin, of all men, must founder. and in doing so must shipwreck the beloved one, too; this woman who can but love thus and not otherwise, who by the very outburst of her jealousy wakes from out the thrill of worship into the full reality of love, and by her wreck reveals its essence to him who had not fathomed it vet; this glorious woman, before whom Lohengrin must vanish, for the reason that his own specific nature could not understand her-I had found her now; and the random shaft that I had shot toward the treasure, dreamed of but hit berto unknown, was my own Lohengrin, whom now I must give up as lost, to track more certainly the footsteps of that true womanhood which should one day bring me and all the world redemption, after man's egotism, even in its noblest form, had shivered into self-crushed dust

This vision of the Brunnhilde that was

necessary to remodel his drama on the death of Siegfried into a tetralogy. From his reflection upon the nature of his own Elsa and his inevitable conclusion that not to please popular taste could he so distort the fundamental laws of human life as to let these two lovers settle down in peaceful married contentment, he rose to the conception of that majestic womanhood which he embodied in its highest and most glorious

Elsa, conceived by Wagner on such lines as these, was surely no lackadaisical maiden, cherishing her superstitions because they furnished her with thrills down the spine. but a passionate, dream haunted woman, physical world with the eves of an imperative

and blazing faith. That faith was to be shaken only when was called upon to exercise itself upon some part of the history of the beloved. Lohengrin's fate was prepared by the very nature of Elsa. Of all women in the world this ecstatic epitome of womanly love without opinion" is ten thousand times was the last one upon whom could be laid the ban of prohibition.

All or nothing must be hers. She could no more resist asking him for his name than she could resist the flaming of her soul at his very touch. A splendid, burning, passionate figure this Elsa certainly seems to be when read in the light of Wagner's own reflections. That there is some difficulty in presenting her from this point of view cannot be denied, for the music of "Lohengrin" is so sweet and so fluent that it affords little opportunity for such declamatory effects as are to be found in

But there is room for greater accentuation than is usually given to this music. which is too generally treated as if it were win sister to the pure Italian cantilena. Even in his early stage Wagner had passed beyond this and entered the realm of vric declamation.

Of course there is always the danger of going too far. The Germans, especially those upon whom has fallen the curse of Bayreuth, ruin this music by delivering it in a hard, brittle style, which they foolishly believe is the true Wagnerian manner. A happy medium is the desirable achies ment, but it is seldom found.

Webe! Webe! as they wail in the Wagnerian dramas. The presentation of "Der Ring des Nibelungen" came to a sad end. The orchestra was utterly worn out and couldn't play. Mme. Nordica was out of voice and couldn't sing. Miss Walker was out of temperament and couldn't act. Miss We'd was out of everything and couldn't do anything. Even the horse kicked.

but he was fighting against fearful odds. He died peacefully and smiled contentedly on his bier. The Rhine maidens had tempted him in vain. What else could have been expected? Only with cotton in his ears and smoked glasses on his eyes could Siegfried have been tempted by such damsels.

The final scene of all, which ended this sad eventful history, was a wonder of mismanagement. Mr. Conried has persistently advertised the performances as under his personal supervision. He must have felt glad of this while that last scene was going on. About everything that could possibly dreaming in the moonlight on her balcony | go wrong did so, and finally, when Walhalla should have been blazing in the skies there theme hurled itself in Hertz-brechend

Just as the curtain closed there was a sudden unward swoop of gauze; but, alas, too late! The roasting of Wotan and his broilsome brood was unseen. Loge was dwelling on the glory of the Heaven sent swindled out of his great triumph, and the moral of the mighty drama was unpreached. love her, or rather to let her love him. And it was all Mr. Conried's fault. He was When Ortrud assails his name on the way personally supervising. He himself hath

Opera House. He says:

After reading over the criticism of Puccini's 'Tosca' in last Tuesday's issue of your valued paper, allow me to remark that I cannot agree with several of the views you have therein set forth.

"In the first place you say that, at the present day, Puccini, Mascagni and Leoncavallo 'alone uphoid the standard of Tuscan glory.' Leaving aside the sarcasm of this assertion, and the fact that Leoncavallo is not a Tuscan, one might remark that your statement is incorrect. Where do you leave Giordano and Franchetti? How many composers are there outside of Italy, besides Saint-Saens and Massenet, that have written for the stage of late days? Perhaps M. Charpentier. Humperdinck has written mighty little besides his 'Hansel und Gretel, and Paderewski's 'Manru' we could hardly call an opera. Therefore, if it is a 'dull time' in Italy, what should we say of other countries? Besides this, while it may be true that Mascagni has not written anything to equal his 'brutal' 'Caval leria,' it is admitted that Leoncavallo bas at least equalled if not surpassed his 'Pagliacci' with 'La Bohème.

'As to the bells in 'Tosca,' I might say representation and the development of his that they do not merely 'keep empty time' as you say: along with them is Scarpia's aria, the motive of which is pleasing and masterly.

In passing a lesson may be drawn from the nature of this writer's complaint. In all matters of criticism, if you agree with the critic he is right, but if you disagree with him he is wrong. This rule holds with most force when you have never given the critic has devoted his life. He must be wrong if he does not agree with you. He must be wrong because he makes a business of thinking about these matters, and is at it nearly all the time. You must be right because you think about them only

for your own pleasure and infrequently. Now for the answer. If the gentleman desires to know where this writer leaves Giordano and Franchetti, he must reply that he leaves them precisely where every one else does. Giordano has written one good opera, "Andrea Chenier." It has been heard in America, and it ought to be heard again. His "Regina Diaz" was a failure. and his "Mala Vita" was successful only in

Franchetti's best work is without question his "Asrael," and that has been so far as this country is concerned, relegated to the limbo of a well earned oblivion. It is pretty safe to say that the temporary autocess of his "Cristoforo Colombo" in Genoa in 1892 was due to the exaltation of the occasion rather than to the intrinsic merit of the work. His other works have

had mere toleration in Italy. The correspondent is perfectly correct in asserting that it is as dull a time in other countries as it is in Italy. The commentator, however, was writing about the leading composer of Italy and was not comparing that country with others. As for Leoncavallo's "La Bohème," why did not our generous correspondent tell us where he had heard it, or even heard of it lately? We have been under the delusion that to be was recorded in the "Communica- within six months after its production tion" in 1851 and in that same year he wrote | in 1897 it had been carefully wrapped in to Liszt, explaining how he had found it cotton batting and locked up in a sandal-

wood box. It was tried in Paris, and even in Germany, and it failed pitiably. There s only one "La Bohème" in the land of the

living, and that is Puccini's. As for Scarpia's aria with tintinnabulaory accompaniment, whether it be either masterly or pleasing, or even both at once, is perchance a matter of opinion; and opinions are, as all wise men know, mighty obstinate and discourteous matters. They make difficulties that fundamental truths seldom cause, and it is seldom that a man rises from an argument at table with his mouth filled with the fine Shakespearean

"I praise God for you, sir; your reasons who looked beyond the confines of the at dinner have been sharp and sententious: pleasant without scurrility, witty without Mectation, audacious without impudency, learned without opinion, and strange without heresy."

Only Shakespeare could have conceived the solemn utterance in apparent faith of these paradoxes, for to be "learned more rare than to be opinionated without W. J. HENDERSON. learning.

## MUSIC AND MUSICIANS.

Ysave and D'Albert served up a very pretty series of contrasts when they appeared in their two ring concert on Tuesday night. Ysave is tall and portly of figure. He has long, oily hair, and his dark face seems to shine with something more moist than good nature. His port in conducting is upright and solid. His beat is angular and he has a certain sharp twitch of the elbow that makes his baton appear to swish through he air much more viciously than it really

does.

D'Albert is very short and by no means thick. He has a high forehead and an ample supply of shining pate, unconcealed by hair. His face is dry and pale and he looks generally like a piece of human crust beside the juicy Ysaye. He conducts with indefinite, sweeping undulations of the baton and a continual swaying of the body, which at times conveys the impuression that which at times conveys the impression that ne is about to topple over

A certain conductor at the Opera House has found an easy way to content himself when he is faulted by a local newspaper:
"I don't care what that critic writes about
me. He has criticised Bach!"

the manager of the performer and asked why hedid not remain longer. He answered: "What's the use? I don't believe he'll learn to sing before it's over

Andreas Dippel did his best with Siegfried. two kind looking men sat together and woman unpleasantly with another man. strove earnestly to find out what it was all about. To persons sitting in their immediate neighborhood it quickly became manifest that they had not only no acquaintance with the opera, but also none with Shakespeare's drama. Finally, after they had decided that Tybalt was Mercutio and that Capulet was the Doge, they settled down for their evening's enjoyment. They were getting along famously when suddenly Marguerite Lemon, in doublet and hose, entered and began to sing the serenade of Stephano, the page. Then the two men went hunting in their programmes.

"Of course it isn't Juliet," said one. "That

must be Eames. Now there's only one other woman in the opera, Gertrade. This must be Gertrade." the fancies of at least two play-

goers of this generation, Juliet's nurse has worn tights.

It is an interesting, curious and undeniable fact that on nights when Mr. Caruso sings at the opera the devoted admirers who applaud his every phrase have on several occasions hissed when the rest of the audience attempted to ap-

Not every one knows it, but Max Hirsch. duke of the ticket shop at the Opera House, keeps a fully equipped medicine chest Another Italian, who writes both courteously and temperately, has been troubled
by comments printed in these columns
anent certain doings at the Metropolitan
Opera House. He says:

Another Italian, who writes both courtein his office. It has been in active operation twice this season once on the Saturday night when the "Carmen" bridge gave
way, and again on Wednesday, when thirty
people were treated in the lobby for exhaustion or frost bite. Those who were
people were treated in the lobby for exhaustion or frost bite. Those who were
specially engaged for principal parts. most in need of thawing out were taken into the box office, where there is always

There is a strong probability that Mme. Katherine Senger-Bettaque, who sailed for home and Munich on Thursday, will not return to the Metropolitan Opera House next season. She is of the opinion that life there is too strenuous for her, and most of the subscribers cherish the same

Mr. Conried has ordered an entirely new set of scenery for Gounod's "Faust." to be ready next season. It was about time. It is to be hoped that he will order also a new set of angels for the last act. The old lot is much battered and shopworn, Angels should be "ever bright and fair."

A sigh of relief went up on Thursday night when in the first scene of Act III. Siegfried's horn call rang out strong and Up to that time it had been staggering and stumbling about like a piece of drunken music. A deadly fear came over the inner brotherhood that some Delilah had cut the hair of Samson Reiter and that he had lost his embouchure. But no, he had simply been snowed under somewhere. Like Sheridan, he arrived in time to save the day. But can't any one else play a horn at all?

# NOTES OF MUSIC EVENTS.

The programme for the week at the opera is as ollows Monday, "La Boheme," with the usual east, including Caruso and Mme. Sembrich; Vednesday, "Aida," with Mme. Eames in the title rôle: Thursday afternoon, "Das Rheingold," with the same cast as before announced; Friday night,
"Les Huguenots," with Mmes. Nordica, Walker "Les Huguenots," with Mmes. Nordica, Walker and Sembrich and Mesars, Caruso, Scotti, Plancon rnet; Saturday afternoon, "Romeo et with the usual cast, and in the evening. "Die Meistersinger" with Mr. Dippel as Walther. Josef Hofmann will make his last appearance

in this city at Carnegie Hall on Sunday afternoon,

sohn Hall on Wednesday afternoon. The next and last Symphony Concert of the New York Symphony Orchestra on Sunday after-noon, Feb. 5, will contain a composition of pecu-liar interest in the shape of a complete novelty to an American public-Beethoven's "Wellington" symphony. This remarkable composition is Opus 1 and was written by Beethoven to celebrate Wellington's victory over the French in the Patte of Vitoria. The soloist of this concert will be

The Kaltenborn Quartet will give the second of its series of three concerts at Mendelssohn Hall on Tuesday evening, Jan. 31. Miss Carrie Wirsch man, planist, will assist, and the programme wi be as follows: Trio in D minor, Op. 32, A. Arensky; Quartet in G major, Op. 106, Dvorak, and Plano Quintet in A minor, Op. 14, Saint Saena.

#### Remedy for Insomnta From the Humanitarian

Take a card about the size of a sheet of foolscap and obtain a bottle of luminous paint. Write with the paint upon the card words "Shep! Sleep! Sleep!" large and the words such Sieepi Sieepi large and clear. Place this card in the davine where the light will get at it, and at nighttime in such a position on the wall or on a screen that you will have to lift up your eyes in order to look at it while you are lying in your cassest nosition on the bed that is to ay, the no ition in which you generally go to see the second of t

As you see the illuminated words, repeat them to yourself in a monotonous manner. As the eyelids become tired let them close. You will not in most cases repeat the words very often before sleep brings on forgetful-

THE SUN, SUNDAY, JANUARY 29, 1905.

ONE IS BY CLYDE FITCH AND HAS BLANCHE WALSH FOR ITS STAR.

Frohman Adaptation of a Play by "Gyp" Gives Marie Doro a Chance-Terry in "Love in Idleness"—Rejane Back—Old Theatee and New Music Hall to Open.

This will be a busy week for many theatrical managers. A 'new Frohman play, new drama by Clyde Fitch, the reopening of the old Madison Square Theatre and the opening of the new Colonial Music Hall are only a few of the novelties. In addition, Rejane is coming back. Edward Terry is to try another comedy in New York, Fritzi Scheff is to be seen in still an ther revised opera, and Robert Edeson is to produce H. C. De Mille's drama "Strongheart" here.

"The Woman in the Case" is the name Clyde Fitch has given to his newest play. in which Blanche Walsh is to appear at the Herald Square Theatre to-morrow night. It is said to be a reflection of the present social life of New York, Miss Walsh is essentially a dramatic actress and the play is expected to be of a serious character. Miss Walsh's supporting cast will include Robert Drouet. George Fawcett, Dorothy Dorr, Samuel Edwards and Helen

Robert Edeson comes to the Hudson Theatre to-morrow with "Strongheart," he new comedy drama by William C. De Mille. His success in "Soldiers of Fortune" and "Ranson's Folly" has made his appearance here welcome to a host of theatregoers. In this play he has a novel theme in the problem of the romance of the educated Indian and a woman not of his race. Henry B. Harris has also given him a strong supporting company.

Edward Terry will be seen at the Princess Theatre to-morrow evening in the third play of his repertoire to be presented in America. This play, entitled Love in Idleness." is the joint work of Louis N. Parker, E. J. Goodman and the A would-be wit, coming out of the concert actor-manager himself. It has been preat Mendelssohn Hall the other day when sented several hundred times in England t was not half through, was accosted by and elsewhere and is comedy much on the order of J. M. Barrie's "The Professor's Love Story." Mr. Terry's character is that of a man whose extreme procrastination involves him in tangles with everybody At a recent performance of "Romeo et else, costs him temporarily the love of the Juliette" at the Metropolitan Opera House, woman he worships and complicates that

Charles Frohman will present at the Savoy Theatre on Tuesday evening a new four act play called "Friquet," adapted from a French drama by Pierre Berton and "Gyp" the novelist. In the cast which is to produce it is Marie Doro, whose natural sweetness and youthful charm won success for her in an ingenue part in "Granny" when Mrs. Gilbert appeared in it at the Lyceum Theatre and who was in conse-quence selected by Mr. Frohman for pronotion. She has an excellent part in Fri-cast, the title tole in this production, and associated with her in the cast will be such associated with her in the cast will be such well known players as William Courtleigh. Frederick Perry, W. H. Ferguson, Frank Losee and Dorothy Donnelly. It is worth mentioning that the scenes of the play are laid in a circus tent, at a French castle and n Friquet's dressing room.

Fritzi Scheff, having shaken off her cold. ill return to the stage at the Broadway on Tuesday night in a revival of "Girofle-Girofla." Charles B. Dillingham has decided, in view of the popularity of the revival of "Fatinitza," that such light operas are just what the public wants, and he has chosen another especially suited to the personality, vocal accomplishments and comedy talent of Miss Scheff. The libretto of the opera has been somewhat modern-ized, and the music of Charles Lecocq, which has lived through the age of succeeding comic aperas so well is averaged to receive

After being practically remodelled and newly decorated throughout, the Madison newly decorated throughout, the Madison Square Theatre is to reopen on Wednesday evening, under the management of W. N. Lawrence, with a farce from the pen of Frank Wyatt, entitled "Mrs. Temple's Telegram." Mr. Lawrence has secured a representative company for its production, the cast including such well known players as Grace Kimball, Frank Worthing, William Morris, Thomas A. Wise and Margaret Drew. The complications in the play are concerned with the ruse of a jealous wife to discover the truth of her husband's statement as to his whereabouts on the statement as to his whereabouts on the previous night. The play is said to be brightly written and to abound in novel and amusing situations.

Mme. Rejane is coming back here on Wednesday evening to close her tour in this country with six performances at the Liberty Theatre, and for her engagement the usual prices at the house will not be changed. She will play the dramas which attracted special attention in her earlier engagement here and they will be given in this order. On Wednesday evening and at the Thursday matinee, "Ma Cousine"; on Thursday evening, "La Passerelle"; on Friday evening, "La Passerelle"; on Friday evening, "L'Hirondelle"; at the Saturday matinee, "Camille"; on Saturday evening, "Zaza." In the following week Ada Rehan and Charles Richman will play an engagement at the theatre. Wednesday evening to close her tour in

One of the most interesting incidents of this theatrical week will be the opening of the new Colonial Music Hall at Broadway and Sixty-second street next Saturday evening, under the management of Thomp-son & Dundy. The theatre itself is an son & Dundy. The theatre itself is an exact reproduction of a Lendon music hall. Liquor will not be sold there, but the place has a cheerful smoking gallery, a tea and coffee room, candy booths and cigar stands. For the entertainment of patrons the proprietors have planned a series of musical comedies, ballets, pannomines and present shows. For the opening mitnes and variety shows. For the opening the chief attraction is "The Athletic Girl," a musical farce provided by George V. Ho-bart and Jean Schwartz. Then there will be a wonderful slack wire performer from Paris, several other vaudeville specialties and finally a ballet and pantomime in three scenes, called "A Duel in the Snow," imported from the Empire in London. The cast in the Hobart farce will include Junie McCree, Virginia Levick, Virginia Ross, Libby Blondell and Miss Temple. The new theatre will be open to public inspec-

While a new music hall is opening, another vaudeville house, the Yorkville Theatre, abandons this week variety performances and becomes the home of a stock company. The new regime at the York-ville begins to-morrow night with a production of "When Knighthood was in duction of "When Knighthood was in Flower." The scenery which Julia Mar-lowe used in this play has been secured. The twenty-two actors in the company include Nettie Bourne, May Louise Aigen, Effle Bond, Frances Meek, Will R. Walling, James Cooper, Robert Cummings and Henry D. Carou Henry D. Carey

"Mrs. Leffingwell's Boots" moves tomorrow from the Savoy to new quarters at the Lyceum Theatre and will have its midweek matinces on Thursdays instead of Wednesdays. Mr. Thomas's com'dy had the whole town with it at the Savoy and is sure to maintain its attractiveness at the Lyceum. Guy Standing will take the place of J. H. Barnes, who returns to London for one of Charles Frohman's pro-ductions there, so there will be a new face in the cast to-morrow. in the cast to-morrow.

Maude Adams will continue to give her

charming performances of "The Little THE PLAYS FOR THIS WEEK. Minister" at the Empire Theatre until further notice. This will be her sixth week there this scason in the Barrie comedy, and the theatre could not hold more people than are assembled at each performance.

Mr. Frohman having decided that Francis Wilson's great success in "Cousin Billy" at the Criterion demands a further extension of his New York engagement, the comedian is to stay indefinitely at this house. Mr. Wilson's tour has been abandoned and nothing now stands in the way of his running out the season at the Criterion. He has made a jolly hit as the Allentown climber of the Alps.

E. S. Willard begins his second week at the Knickerboeker Theatre to-morrow in "Lucky Durham." The play is dramatic and full of interest and Mr. Willard is always a favorite with New York audiences.

The return of "The Yankee Consul" and Raymond Hitchcock to Wallack's has been most acceptable to everybody. The cast is the same that won so much praise in the original production. Incidentally Eva Davenport is not a pound lighter.

"The College Widow" is still playing to crowded houses at the Garden Theatre.

Mrs. Leslie Carter's popular triumph as Adrea at the Belasco Theatre seems to increase as the fame of this new Belasco-Long production extends. It is only pos-sible to obtain seats by purchasing them far in advance and hundreds are turned away at every performance.

Another actress who is playing nightly to the capacity of the theatre is Lillian Russell in "Lady Teazle" at the Casino.

This week David Warfield will play the first of his two special Thursday matinees of "The Music Master" at the Bijou. So many are turned away there at every per-formance that Mr. Belasco has found it necessary to announce these extra appearances to satisfy the multitude

Business has been growing larger for pany in "Fantana" at the Lyric Theatre.
The company includes Katie Barry, who may
or may not become a Mormon, and Adele
Ritchie.

George Bernard Shaw writes from London to say that the success of "You Never Can Tell" has reached England and Mrs. Shaw is very much delighted with the news. The play continues at the Garrick without any abatement in attendance. Even the blizzard did not prevent theatre parties from going there on Wednesday.

Klaw & Erlanger's production of "Humpty Dumpty" at the New Amsterdam Theatre begins its twelfth week to-morrow, and a gorgeous, tuneful and seasonable piece it is.

"The Duchess of Dantzic," which is the

latest English fashion in comic opera to

reach here, has begun a very prosperous run at Daly's. Evie Greene as Mme. Sans-Gene and Holbrook Blinn as Napoleon have made a splendid impression on New York

The demand to see Mrs. Fiske in the absorbing and excellently acted drama, "Leah Kleschna, at the Manhattan Theatre, shows not the slightest diminution so far.

George M. Cohan and his musical play "Little Johnny Jones," have had a most prosperous week at the New York Theatre, where big things at popular prices have struck the public fancy in no uncertain manner. Mr. Cohan will play one more week. He will be followed by Ward and Vokes in their comedy "A Pair of Pinks."

"Buster Brown" at the Majestic has proved o be one of the merriest musical plays of the season.

Victor Herbert's tuneful music in "It Happened in Nordland" is winning new laurels at the Lew Fields Theatre. A new song called "Friends" was introduced by Julius Steger yesterday and adds to the fun in the piece.

At the Weber Music Hall the success of "The College Widower" is augmented by the second edition of "Higgledy Piggledy, which is a great improvement on the

Beginning on Monday, popular prices will be the rule at the Fourteenth Street Theatre, that is, no seat will cost more than a dollar and you can see the show for a quarter. The rural melodrama "The Ninety and The rural melodrama "The Ninety and Nine," with elaborate scenic and mechanical effects, will be the first attraction under the new order of things.

A sure enough thriller is to hold the stage at the American Theatre this week. It is called "Queen of the White Slaves," and Arthur J. Lamb made it. The play deals with the abduction of a girl by San Francisco highbinders and the horrors revealed are awful.

"Siberia" is to leave the Academy of Music at the end of the week. A play dealing with Russian tyranny and oppression is particularly timely just now.

Mme, Agathe Barsescu is to appear at the Irving Place Theatre to-morrow in 'Des Meeres und der Liebe Wellen" for the last time this season. For Friday evening Mr. Conried announces the performance for the first time here of "Gyges und sein Ring," a tragedy by Hebbel, the father of modern German realism. Tuesday evening and the rest of the week will be given to a new farce by Henry Gordon and Franz Steyer called "Die Liebesschule."

William Faversham and the great Pinero play "Letty" will be seen at the Grand Opera House this week in the last New York performances they will have this sea-son. This is the same production that Charles Frohman presented for several months to crowded houses at the Hudson Theatre. Julie Opp is the leading woman of the company.

Hall Caine's famous melodrama, "The Eternal City," is the week's attraction at the West End Theatre. Edward Morgan, star of the company, is still playing his great rôle of David Rossi.

Edna May and "The School Girl" return to New York to-morrow night for a week at the Harlem Opera House. These will be their last appearances here, and there is no doubt that many downtown theatregoers will travel to Harlem to see them. "Alone in the World" will be put on at

the New Star Theatre this week. It is a powerful melodrama which has proved its

The rejuvenated Murray Hill Theatre has a good play on this week in "The Lost

A sensational drama with the alluring title "Escaped From the Harem" will be produced at the Third Avenue Theatre to-morrow night. It is one of the ambitious and experienced James H. Wallick's ventures, and its scenes are laid in such widely separated places as Boston and

At the Metropolis Theatre Hurtig & Seamon's amusing and musical spectacle "Me. Him and I" will be the week's at-

Two highly successful hits of last week's programme have been retained for this week at Proctor's Twenty-third Street Theatre. They are the performance of the Twelve Woodland Nymphs and the sensaTerley, the European illusionist, is one of the newcomers, and others are the Rooney the newcomers, and others are the pretty Sisters with a supporting group of pretty girls. The rest of the programme is atgirls.

girls. The less of the fractive.

"The Holy City' a famous drama in blank verse, is to be given at the Fifth Avenue Theatre, with Edwin Arden as Baral bis and Iva Merlyn as Mary of Magdala. In the vaudeville programme is Mary Dernal vy. the contralto. Mary Byrne-Ivy, the contralto.

"The Henrietta." most famous of the Bronson Howard comedies, is to be played by the 125th Street stock company. Wallace Erskine will play Stuart Robson's old part and Scot Cooper Old Nick, the

old part and Scot Cooper Old Nick, the rôle that used to be played by William H. Crane. Miss Ray Cox will tell Southern dialect stories and there will be other vaudeville performers.

The highly successful new stock comany at the Fifty-eighth Street Theatre has chosen Milton Royle's comedy, "Friends," for this week. Between the acts will be seen Lutz brothers, armless wonders, and Corillo the mimic.

Sunday concerts will be given at all the Sunday concerts will be given at all the Proctor theatres.

Mr. Keith places at the head of his programme this week Papinta, with her volcano dance. Among the sketches in this successful playhouse will be "In Trust." played by Mr. and Mrs. Alfred Kelcy, and "A Can of Humor," a laugh maker introduced by Burton and Brooks. Rice and Cady. Rice and Prevost and Burke and La Rue are among the other well known entertainers there this week.

Hundreds of persons are unable to get in these nights at the Circle Theatre, where Albert Chevalier is singing "My Old Dutch,"
"The Future Mrs. 'Awkins," "A Fallen
Star" and others of his celebrated coster songs. There are other good features on the programme, including an exhibition of jui-litsu, Mamie Remington and her Buster Brownies. Burke's musical dogs

Tony Pastor introduces his entertainment with Keno, Welch and Melrose comic acrobats, who provide twenty minutes of fun. Nora Bayes, the comedienne, folfun. Nora Bayes, the comedienne. 101lows them as a special attraction. Others
on the programme are Colby and Way, presenting "The Ventriloquist and His Dancsenting Doll"; Lavender and Thompson in a
football satire. Andrew McLeod, the Irish
minstrel, and the Gagneaux, jugglers and
equilibrits. equilibrists.

At Hammerstein's Victoria Theatre to-morrow Peter F. Dailey and his Lu Lu girls make their début in vaudeville. Among the other entertainers for the week are Charles T. Aldrich, John W. Ransone, Moore and Littlefield, Snyder and Buck-ley, the marvellous Patty brothers, Kelly and Ashley, Chester and her statue dog and the Dellanis. and the Delianis. Hurtig & Seamon's Music Hall furnishes

good entertainment this week. Some of its best features are a musical sketch by the Waterbury brothers, a horizontal har act by the Moulier sisters, and the original Alphonse and Gaston. Frank B. Carr's Thoroughbreds Eur-

lesquers begin an engagement at the Gotham to-morrow night. Costumes and chorus are dazzling. At the Dewey Al Reeves's big burlesque roupe supplies the week's entertainment.

They give two popular shows each evening. The New York Theatre enters the Sunday concert field to-night. Other concerts are given at the American Theatre, the Grand Opera House, the Circle, the Harlem Opera House, the West End, Hurtig & Seamon's, the Dewey, the Gotham, Ham-merstein's Victoria, the Metropolis, the Third Avenue, Huber's Museum and the

A lifelike figure of Father Gapon is the latest addition to the collection of notable personages shown in the Eden Musée gallery. He is depicted as attempting to present the workmen's petition to the Czar. There are also views of the Czar surrounded by his Generals and the troops in front of the Winter Palace.

Huber's Museum has an interesting collection of freaks on view and there is an in-teresting vaudeville performance each afternoon and evening in the theatre.

### BROOKLYN THEATRES. The Other Girl" at the Broadway-Other

Plays and Vaudeville Programmes. comedy "The Other Girl" comes to the Broadway Theatre to-morrow. It is Mr. Barrymore's first appearance in the city as a star, and the first time in Brooklyn for the best of Mr. Thomas's comedies. Another thing about the play is said to be that it is the most successful comedy that Charles Frohman has produced since the days of "Charley's Aunt." Many well as some have painted him, but he's nave known players are in the bill, for Mr. Frohman is sending to Brooklyn the original New York cast.

A Sunday concert is to be given at the Broadway to night. Next week Henry Miller is to play there in "Joseph Entangled."

George Primrose and his minstrel comany are to show at the Majestic Theatre this week what genuine blackface min-trelsy is. Negro life in Dixie will be depicted by song, dance and story. There are a hundred people in the aggregation, headed by George Primrose. Eddie Leonard, Arthur Deming. Emil Subers and Alf Gilson. for comedians; William Stenberg, Spenser Kelley and many more soloists. a male chorus of twenty voices, an operatic orchestra and Niklas Schilzonyi's Hunga-rian Hussar Concert Band.

One of the most elaborate dramatic prois to be presented at the Orpheum The tre this week. It is called "The Red Men" and is in charge of Sidney Drew. The story it tells deals with life in the far West in the early seventies and all the pictur esqueness of that life is well shown. The strict vaudeville performers include the Mysterious Zanzigs, mental telepathists; Trovello, the ventriloquist; the Three Dumonds, Mlle, Martha, a beautiful trapeze performer and a drill by the Imperial Japanese Guards. Concert to-night

Charles Wyndham, Mary Moore and their London company come to the Montauk Theatre this week. They will play "David Garrick." "Mrs. Gorringe's Necklace" and "The Case of Rebellious Susan.

At the Folly Theatre this week Dan McAvoy will hold forth in his new musical absurdity, "His Honor the Mayor of the Bowery." It is his first appearance as a star in Williamsburg, and the comedian's original methods of laugh making, which made him so great a favorite in "Mr. Bluebeard" and other Broadway musical comedies, have ample score in the new piece. dies, have ample scope in the new piece Mr. McAvoy's efforts to amuse are seconde by forty musical comedy players.

The Grand Opera House offers a favorite play in "Quincy Adams Sawyer," Charles Felton Pidgin's successful novel drama-Felton Pidgin's successful novel drama-tized by Justin Adams. The cast and pro-duction that found favor last season have been retained. The play, which evades conventionality by having no mortgage on the old farm, no horrible villain or ruined heroine, relies for its success solely on the dainty and natural story it unfolds James Thatcher and Helaine Hadley play the roles they originated.

"The Child Wife," a new play by Charles A. Taylor, produced by William T. Keogh, will have its first Brooklyn production at the Park Theatre this week. It is a melo-drama telling of the marriage of a school-girl to an equally youthful lover and the subsequent hardships they undergo by the machinations of the young wife's rejected suitor, an unscrupulous lawyer

Theatre. They are the performance of the Twelve Woodland Nymphs and the sensational bicycle ride of Carlotta the Marvel. Who will appear in his original characteriza-

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tion of David Garrick in the charming lit play, "David Garrick on the Art of Act ng." An extra attraction is the first production of Kronau's military spect Our Boys in Blue," which illustrates duties of the American soldier in the var branches of the service. The program also includes Ward and Curran, Mack Plunket & Co., Francis Gerard, Paul Barn Annie Kenwick and Brandow and Wile

At the Star Theatre this week the Cherry Blossoms Burlesquers appear in two new and bright burlettas and an interesting vaudeville programme. A special attrac-tion is Paul Stephens, the one-legged acro-

A new burlesque organizaton, the New York Stars, with the two act music comedy, "Stolen Sweets," and many speci features will be seen this week at the Gayety. One special feature is Arthur Buckner, the trick bicyclist.

Keenev's vaudeville programme is intro-

duced by Edith Helena, the soprano, who has recently made a great reputation in Europe and will soon return there. Francesca Redding and her company will produce the comedy "My Friend From India." Others in the programme are Lawrence and Harrington, the original Bowery spielers; the Messenger Boy trio. Harper, Desmond and Bailey, colored comedia Meehan's dogs, Ben Meyer, the equilibri and Curtis and May, singers and dancers

The Spooner stock company will play "Joan of Arc" at the Bijou Theatre this week, with Edna May Spooner in the title

Patrice will play at the Novelty Theatre

"A Little Outcast" is the attraction at the Watson's Theatre has a good burlesque

IDEALS OF THE DRAMA. For One Thing Missouri Won't Stand for Jesse James Snows.

MACON, Mo., Jan. 28 .- "If a man wants to use a Jesse James show as a dragnet for dollars he wants to give Missouri a wide berth and go South," remarked J. M. Miller, a theatrical manager. "I've tried both places. It sounds like a heresy; but Missouri is about the only State in the Union that won't stand for Jesse James

"Why? Well the natives have about the sort of a man the dead outlaw Lionel Barrymore in Augustus Thomas's was, and no man who has undertaken to write a play with his name for a title has ever succeeded in bringing his leading character up to their ideal.

"One version makes Jesse a defender of innocence and an enemy of train tobbers a man aiding the Government to suppres outlawry. To a Missourian that's He believes Jesse was not nearly so black pretended the deceased citizen was e titled to a halo, and he resents palpable whitewashing. "But when we took the play

Kentucky, Tennessee, Mississippi and Ala bama last winter we lived on Easy st all the way. We had a good strong m to represent Jesse. Arizona Harry

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